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THE ART UNION

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THE ART UNION.

WE have come to the end of our apologies for the delays in getting out the ART UNION on the first of the month, and hope that our subscribers will be as thankful as we are that it is out at all. Only a publisher who depends upon artists in the summer season can appreciate the difficulties that have beset us.

OUR ILLUSTRATIONS.

OUR Illustrations this month are, as usual, reproduced from drawings by the artists. The frontispiece, "THE KING'S FLAMINGOES," a sketch in Mr. Church's peculiarly free and graceful manner, is from his picture that was exhibited in the Autumn Exhibition of the National Academy of Design in 1883.

"WAITING," (page 156) is a characteristic sketch in ink and crayon by GEORGE C. LAMBDIN, of Philadelphia. "FRANKLIN AT THE PRESS," by E. WOOD PERRY, N. A., is from the well-known painting by the artist, from a study made from the original press used by Franklin, in printing the *New England Courant*, a small half-sheet published by Franklin's brother in Boston. "ON THE GREEN RIVER," by J. P. BRISTOL, N. A., is an effective pen and ink sketch of a picturesque locality, executed in a free, open, suggestive manner.

ART IN THE SOUTH.

PICTURES AT THE SOUTHERN EXPOSITION, LOUISVILLE, KY.

DURING the past few years, the popular appreciation of art in this country has been given a wonderful impetus by the numerous loan exhibitions of pictures which have been held in so many of our leading cities. These exhibitions have drawn paintings, representing the best artists, from most of the leading collections in America, and have enabled hundreds of persons who had little idea of art, to become acquainted with its highest phases.

Many persons, who, before the era of the loan exhibitions, had never seen works of real art, and whose art knowledge went little further than their ability to discriminate between chromos and "oil paintings," have thereby had awakened in them not only a high artistic appreciation and discrimination, but a desire to surround themselves by works of fine art; and, as a result, where there were formerly only a few isolated pictures hanging in the rarely opened parlors of certain well-to-do people of the smaller cities and towns,

fine collections are now springing into existence, and the possession of fine pictures is no longer something exceptional. It is a fact, also, that the largely increased number of picture buyers does not indicate a general increase in wealth so much as a steady growth of good taste and refinement.

Probably no loan exhibition ever held in this country has had a greater influence than the art exhibition held last year in connection with the Southern Exposition at Louisville, Ky. Nearly a million persons visited the Exposition, and most of them found the Art Department its most attractive feature. Visitors from all portions of the South, carried home with them new ideas of art, and a new appreciation of the beauties in Art and Nature. The influence of the gallery upon the citizens of Louisville was such, that at the close of the exposition, a popular subscription was raised, and ten thousand dollars worth of pictures were purchased for the nucleus of a permanent public gallery for the city.

When the citizens of Louisville determined to hold another exposition this year, the art department was one of the first matters to which consideration was given, and early in the spring, the exposition's representatives in New York began the work of securing pictures.

In the selection of paintings for its art gallery this year, the Exposition Art Committee felt that the most interesting collection would be one representing the American artists at their best; and, therefore, an arrangement was effected with the American Art Union, with most satisfactory results. As the Southern Exposition was the first in the field, its representatives had the first choice from the pictures in the studios, and this fact, coupled with the willingness of the artists to send pictures to a city where art appreciation was so clearly indicated as it was by the sales of pictures in Louisville last year, resulted in the formation of probably the finest collection of American pictures ever taken out of New York city.

The general appearance of the exposition art gallery is very much finer this year than it was last year, despite the fact that the collection last year contained many of the finest foreign pictures owned in this country. There are not so many large, "striking" pictures now, to attract one from a distance, but there is a much better average of merit in the works exhibited, and there are many small pictures containing just as good *technique* as was shown in the larger canvases last year. Besides, the pictures "hang together" on the walls much better than did those of last year.

The art building of the exposition is an isolated structure of brick, cruciform in shape, situated in the midst of a